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*A History of Classical Scholarship: From the Sixth Century B. C. to the End of the Middle Ages.* By JOHN EDWIN SANDYS. Second Edition. Cambridge University Press, 1906. \$3.50.

The first edition of Dr. Sandys' *History of Classical Scholarship* met with such a warm welcome that within three years a second edition has been demanded. The removal of references from the text to the footnotes has made the book more easily read, while at the same time it has permitted the author to add to certain chapters many additional references; some minor changes have also been made in the text itself and in the illustrations.

Perhaps the most important part of the book is that which deals with the Byzantine age in the East, and the Middle Ages in the West. No such accurate and full account of the classics in this period has been accessible in one place. And, in spite of the amount of material compressed into these three hundred pages, the author has succeeded in maintaining his reader's interest to the very end. But the busy teacher will be even more grateful to Dr. Sandys for his history of scholarship in classical days. Such a concise account of the rise of the literary criticism of poetry, of rhetorical appreciation, and of grammar in the Greek world and at Rome furnishes an essential background for the work of the classical teacher today. A critical review of a book already so well known in America is quite unneeded. But to any who have not already become familiar with the first edition the *Classical Journal* earnestly commends the present volume.

A. F.

*Q. Horatius Flaccus.* Erklärt von A. KIESSLING. Zweiter Theil, Die Satiren. 3te Auflage, besorgt von R. HEINZE. Berlin: Weidmann, 1906. Pp. xxxii + 284. M. 2.80.

It used to be held that the editing and interpreting of a work of ancient literature was the flower and fruit of classical scholarship—*κάλλιστον πάντων τῶν ἐν τῇ τέχνῃ*, as Dionysius Thrax says of the *κρίσις ποιημάτων*. But that was before the days of an independent science of archaeology, epigraphy, paleography, etc. But if one will reflect for a moment what it really means to understand an ancient author, to recognize and appreciate the widely ramified implications of his language, it is easy to persuade oneself that there is much to be said for the old contention that all the other "disciplines" of classical study are but ancillary to this ultimate goal. Certain it is, at least, that in scarcely any other connection are the widely diversified aspects of classical study brought together and focused so inevitably and so happily as in the explanation of the most representative figure of Augustan Rome—Horace, the poet, the scholar, the gentleman. For this reason, the thorough study and mastery of Horace is a sort of general *cursus institutionum* for the younger student of classical antiquity, and this fact lends special significance to the choice of a guide to his study.

In the long series of editors of Horace there are many who have earned the gratitude of subsequent students, but few who have won such affectionate regard as is, I believe, felt by the present generation of Horatian students for Kiessling. My own acquaintance with the edition of the *Satires* dates from the autumn of 1888, only a year after the first appearance of the book, when together with Heinze, the present custodian of the work, I listened to the lectures of Bücheler upon our poet. His warm commendation of the new Horace made the book my own at the earliest opportunity, and from that day Kiessling, whom I never saw, became one of the guides to my study of classical literature to whom I felt, and still feel, a debt of gratitude almost personal.

To the interpretation of Horace, Kiessling brought not only an exceptional equipment of scholarship, especially of familiarity with Greek literature, but also ideals of interpretation which, at least in their application, were new and fruitful. In his work I learned for the first time the difference between an "edition with notes" and a real interpretation. Kiessling possessed in an eminent degree a subtle sympathy with the poet's thought, which enabled him to divine and trace the hidden threads of suggestion and transition, which determine to so large a degree the composition of the Horatian satire. There is scarcely any more characteristic aspect of his commentary than this, and its result in revealing the often hidden unity of these compositions is to be reckoned among the conspicuous excellences of his work. Where others had only illustrated single words or passages, Kiessling interpreted whole poems.

The successive editions since 1893 have been intrusted to Richard Heinze, the recently elected successor of Ribbeck and Marx at Leipzig. The characteristic features of Kiessling's interpretation have not suffered essential change at his hands, though in detail the changes are numerous and sometimes radical. Everywhere is manifest a conscientious effort to keep the book abreast of the continuous advance of detailed investigation. In the introduction to the *Satires* Heinze, from the abundant stores of his own studies, has added some valuable pages on the influence of the Bionean diatribe upon the form of the Horatian *sermo*, and in the brief remarks upon the Stoic contemporaries and rivals of Horace there are suggested points of view more novel than the casual reader is likely to realize. The special introductions to particular satires have often undergone thorough revision, and in the case of the third and fourth of the first book the general interpretation has received radical modification, with much benefit to our knowledge of Horace's early attitude toward the matter and style of satire. But of details it is impossible to speak. Suffice it to say that the work as a whole in its new form deserves to maintain the place which the original edition won as a masterpiece of literary interpretation.

G. L. HENDRICKSON